

## Mitchell House: It's not all beer and skittles in T.M.R.

On the face of it, Varoujan and Françoise Papazian aren't doing badly. They live in a fifteen-room house in the Town of Mount Royal, have a new car, and have paid off their Eastern Townships farm - all in the last year and a half, with a little nest egg in the bank to boot. Capitalist pigs, you think? Forget it.

The suburban mini-manse is Mitchell House, a foster home under the auspices of Douglas Hospital, and the Papazians have fostered fifteen different boys, as many as six at once, since their hasty recruitment in the spring of 1971. They had put their names on a list of potential parents long before, with no placement. Françoise, who describes herself as a "square hippy type", had previously done work at the St. Famille Youth Clinic; and when their more middle-aged predecessors at Mitchell House quit, the Papazians seemed to fit in with the hospital's idea of having younger foster parents. (Françoise is 27.)

Though Mitchell House was designed as a halfway house for emotionally disturbed boys coming out of the adolescent section of Douglas, in fact only two of the Papazians' boys have come from Douglas. Most have been 14 to 18-years-olds from detention, having had minor scrapes with the law stemming from troubled family situations. When all goes well, they stay around a year, until they're ready to cope with going back home or to work.

Since Varoujan has a full-time job, a large share of the fostering is the responsibility of Françoise. She says, though, that if the boys have a real problem they usually go to Varoujan first. He's a somewhat unusual figure to them; more likely to teach them weaving (on the big loom that half fills their bedroom) than to take them to a hockey game; prone to rising at five for yoga exercises.

Having two children of her own (aged five and six), Françoise has adopted a firm approach to her foster boys. Though prospective new boys are screened by the hospital and spend a trial weekend before they move in, there have been a few unfortunate instances when a boy was too much to handle - so there are certain rules. On school nights they're expected to be in bed at 10; otherwise the curfew is midnight.

"We always run the risk of having the house closed down," she explains, "if we try to protect a boy who's stealing or tripping or whatever. You may give him a second chance, the second time you put

him in detention for a week, and the third time he's out."

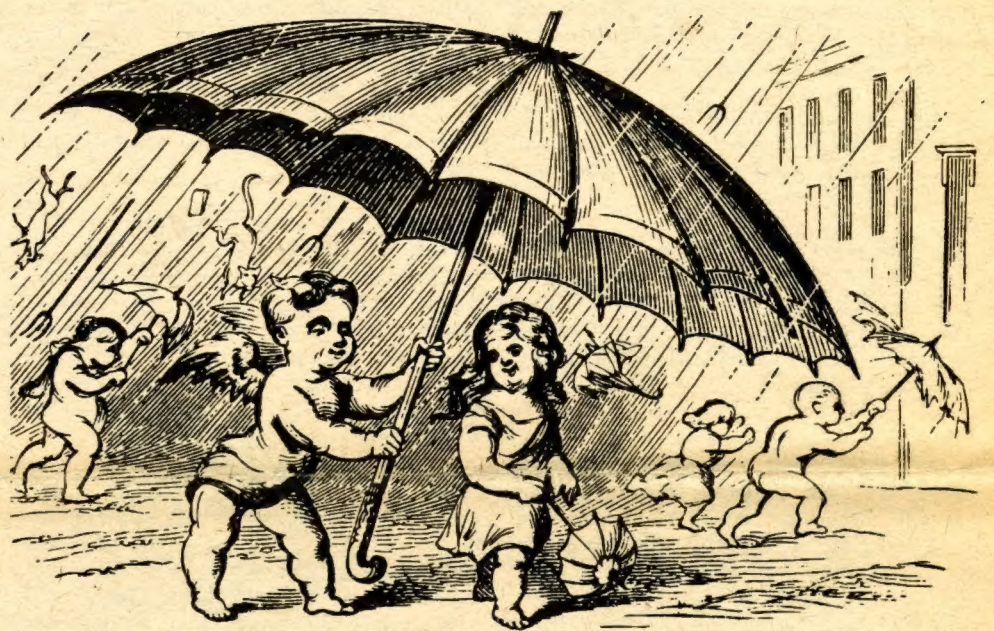
She puts in a word of praise for the TMR police, who have been most considerate of the boys. And she's seen a lot of them. At least once a month someone runs away. This disciplinary function sometimes means sleepless nights for Françoise and Varoujan. There have been times when she's set the alarm every hour after she goes to bed, so she can make sure everyone's in bed, not smoking hash or out on the town. And there have been emergency trips to the hospital in the middle of the night with someone who has arrived home in the midst of an overdose.

Françoise insists that everyone who comes to Mitchell House either go to school or work. At the moment her four boys are in local schools. It's hard for most of them; and it's particularly difficult for boys who come from Point St. Charles, for instance, and are expected to live in TMR for a year and then go back and fit into a completely different environment. But Françoise has found school officials generally cooperative and receptive to her suggestions about each boy's particular needs.

There's far more to her routine than discipline, though. The better part of her time is spent helping them cope with their problems, from sex to homework. Tuesday nights are devoted to an informal sort of therapy session, where everybody airs his beefs of the previous week, with a young social worker/friend as the neutral party. Generally it's been an effective way of clearing the air. In fact, the boys have even involved themselves, helpfully, in squabbles between Françoise and Varoujan.

Thankfully, all the boys have gotten along well together. The basement is their recreation room and they've come up with their own set of rules for it, on their own. In addition they're responsible for the upkeep of their own rooms. Françoise recalls going through several cleaning women in the beginning. "Nothing got done. They'd come with all their problems and I'd make them coffee while they cried on my shoulder. They thought I was some sort of psychiatrist." So she decided fairly early that she'd rather have the house a little less clean and do it herself.

How has the experience affected her own children? On balance she thinks their experience has been one of the biggest rewards. They love the boys and the boys love them. But she sees drawbacks as they get older. There have been a few conflicts when her son has stolen a candy bar and been praised by his brothers but firmly



sent back to the store by her. Then there's the question of time. If there's an emergency situation with one of the boys, that has to come first, which sometimes means her own kids have to take their own baths and put themselves to bed. It's good for developing self-reliance, but she worries about not giving them enough time.

That's one factor in the Papazians' decision to move out to their farm next summer. But the other is the belief that "two years is just about the right amount of time - you need a rest after that." Probably one of the reasons they've coped so well ("we only had one week, last November, when we both wanted to quit") is that they were able to manage occasional weekends at the farm last summer, when another couple took their place. But for six months last year, due to a personnel turnover at the Douglas, Françoise was on her own. "I was everything - mother, housekeeper, cook, psychiatrist, probation officer - but I'm not complaining; it was a fantastic experience." She hopes the experience will stand her in good stead for a part-time job when they move to the country. But she's looking forward first to a few months of just farm work.

Though she'll enjoy a rest, Françoise certainly won't regret having been a foster mother. The day-to-day routine has been uphill going, but there have been good times. Every boy who's stayed and is now working or living at home phones her at least once a week, and four of them show every indication of having really licked the problems that brought them there in the first place. She remembers that the

doctor who hired them "told us if even one boy returned to a normal life in the whole two years, we could consider ourselves successful - he painted the gloomiest of pictures. So we feel we've accomplished something."

Though there are people who might be attracted to the job only by the money, Françoise maintains that they don't last more than six months - "they have nervous breakdowns". On the other hand, "you wouldn't be able to stand it if you were too idealistic either, thinking you could save all the children of the world," she observes. But she's impressed with most of the other foster parents she's met, and feels they can't be stereotyped.

One thing she'd like to do before leaving Montreal is visit the detention centre, "I've heard so many conflicting reports - some of the guys think it was the greatest place, and of course others tell me how horrible it is."

Meanwhile, somehow she's managed in her schedule to enrol as a partial student at Sir George, taking a course in sociology and one in group behavior. Though she's enjoying both, some of what she's been reading reveals her own inconsistencies to her. "I've got all sorts of books around pointing out how damaging the educational system is, yet I have to tell the guys that they have to go to school." She thinks, though, that they've got more and more options within the system and notes with a laugh that one of her boys is taking an eighth grade course in public relations.



# It's speculation that keeps freaks in low profile

So you've finally settled into an apartment in one of those charming old three storey stone or brick buildings. Sure you may have spent days scraping and plastering, sanding and painting, and sure there are a few bugs, but you wanted a place that was unique because you made it. Or perhaps you simply weren't prepared to pay a higher rent for some cell block on the twentieth floor of some ugly high rise.

All the while, however, you couldn't help but notice that Montreal has become increasingly marred by demolition and modern development. And you were wondering how long it will be before your landlord sells out to the wreckers.

It may be sooner than you expect, according to one economist. Harvey Lithwick, former chairman of the Trudeau government's task force on urban affairs, said: "The city is going to develop. It has to. And you will have to get some density into it. If you are going to grow and you are not prepared to finance suburbs, you've got to increase the in-town density."

The amount of available land in the city proper is fixed. The only way to house a growing urban population is to build upwards, rather than outwards.

Does that mean we can't hope to maintain older buildings and preserve communities such as the student ghetto in Milton Park? The capitalists would answer that it is not profitable. The socialists would probably say that it's selfish.

For those landlords whose only concern is their pocketbook it would be irrational not to sell their property to high-rise developers. With the supply of urban land fixed, its price is bound to increase sharply as a growing population creates an ever increasing demand for housing space. Developers, anticipating huge profits from

high rise apartments where small buildings presently exist, would bid up the price and within a very short space of time the landlord will find the value of his land is far in excess of the rental value of his buildings and he will probably want to sell (or develop the land himself).

That situation exists in much of Montreal today. Lithwick maintains that speculation is the only thing saving older buildings. "The only reason that people get low density housing at a relatively low rent is that the owner is speculating - he is waiting for land prices to improve. If he charged you the full value of what the land is worth it would not be low rent anymore. But because land takes time to develop, the renter is getting a windfall gain."

One of the reasons the landlord can't rent according to the full value of the land, Lithwick says, is that he wants a short lease. Anyone willing to pay very high rents would presumably want a long lease, if only to put a bit of money into furnishings without fear of losing the place after a year. The landlord, on the other hand, wants to keep the land relatively free so that he can sell on short notice so he is willing to charge less rent for short leases.

Even those who take a more social view of housing will have to consider high rise development. The city is growing and more people need places to live. As Lithwick points out, "if you legislate to preserve single-unit dwellings or low density apartments you impose a very high cost on everyone else (i.e. those left homeless because of the lack of space)."

While many of the high rises that Canadians have been exposed to deserve criticism for appearance, in Lithwick's opinion, properly planned high density housing does not have to be unattractive. "I have seen suburbs with their low density

which are more ugly than some of the high density European cities." (Anyone finding this hard to believe might take a trip over the Champlain Bridge to see urban sprawl in action.)

Won't high rise apartments exclude the poor because of the typically high rents? Lithwick insists that new developments can be made to include low rental units along with the expensive ones.



He thinks this is much better than the government's current policy of financing separate low income housing projects, which he criticized in the task force report for placing a stigma on anyone living in apartments known to be for the poor alone.

As for rent control, Lithwick thinks it's only a political ploy. "It's like legislating motherhood, but it never gets to the problem. Many European cities have tried it and they all have critical housing shortages."

Is high density urban living the only answer to the future? It may have to be if everyone is determined to live metropolitan areas. But Lithwick offers an alternative - new towns. "The ultimate solution is well planned communities outside the cities, satellite towns plugged into the city with mass transit."

He says the British experience with this kind of living has been successful. "Initially everybody thought they were awful, but you can't judge these things in a few years."

One prerequisite for satellite towns is a strong government which is prepared to do a lot of planning. Lithwick recommended this concept in the urban task force. Lithwick also recommended that the federal government rationalize existing policies (such as transportation, housing and harbours) to come up with a coordinated plan, and that some form of organization be instituted at all levels of government which would allow for public participation in urban development.

He quit his government job shortly after the report was handed over to cabinet because he felt his recommendations were not being heeded. "They took a few of the ideas and pushed them around into a ministry of state (Urban Affairs) which bears no resemblance to what I was after."

## Letters/ Go West Young Mae

After reading the Montreal *Star* interview with Tundra Press's Mae Cutler this past week, and then your interview with her in the October 6 *Issues and Events*, I must say she does come off as a real horse's - whoops, I forgot she was a liberated woman, so perhaps we'd better call her a *mare's* ass. At any rate, a muddled mind, able to build fantastic generalizations on an absolute minimum of hard fact.

Between your piece on her and the one in the *Star*, I gather she scorns, damns and calls down the wrath of God upon the Canada Council simply because the CC failed to give her a grant for one book which she wished to publish. If the Canada Council is to be condemned for making one mistake (at least a mistake in Ms. Cutler's eyes), then she too must have herself condemned for publishing *The Computer Centre Party*, an ill-informed, fast-buck rip-off about the tragedy at Sir George in February, 1969.

God, the woman makes so many sweeping generalizations, it's as hard tracking them down as trying to catch dandelion fluff. Perhaps as useless, too. But I do want to have a try.

First, she says only those Canadian publishers who in effect have no standards (i.e. those willing "to sell a guide book") can break even financially. My brother, who owns a printing company in Toronto, tells me quite a different story. But that Ms. Cutler has only the highest standards - well, do go and read *The Computer Centre*

*Party* (when I reviewed it in the Toronto *Globe and Mail*, and rather gently - I thought - pointed out a few of its flaws, Ms. Cutler wrote quite a zingy little letter to Bill French, my editor - the only such letter I ever received except for one from a sadly neurotic old man who published his own book because nobody else was willing to be so cruel).

Second, she says that the Canada Council's "readers are mostly English professors who 'don't know a god damn thing about creative work, in Mae Cutler's opinion.'" While I have to agree that *most* English professors "don't know a god damn thing about creative work," nevertheless, there is a rather healthy underground of English professors who rather like the stuff. And like bringing good new stuff to the attention of their students, their colleagues, and, when the occasion presents itself, the Canada Council. In the past couple of years, I gave a couple of glowing reviews to first novels by young Canadian writers (Richard Wright's *The Weekend Men*, James McNamee's *Them Damn Canadians Hanged*, Louis Riel, and especially that magnificently comic novel which nobody else paid much attention to, Leo Simpson's *Arkwright*). Now, unless Ms. Cutler can prove to me that these books are trash, rather than damn good writing, then I at least want to claim that I can write "something about a never-before-known piece of original work," without being "reduced to the 'witty putdown.'" I'll let the rest of the

underground speak for itself. If we are few, we do try, at least, Ms. Cutler.

Third, Ms. Cutler rants that "Not one important work of fiction - on this continent - has been done by an English professor." Tut, tut, Mae - never heard of Hugh MacLennan, Robertson Davies, Hugh Hood, John Metcalf, etc., etc., etc., teaching of Canadian universities? And aren't you familiar with the work of those American academic drudges Saul Bellow, Thomas Wolfe, Bernard Malamud, Ralph Ellison, and even old Bill Faulkner, all of whom taught - and wrote - at American universities? For shame, Mae! I must send you a reading list!

Well, one could go on and on, scoring point after point off poor old, angry Mae, but to what end?

I should merely like to say two more things: the Canada Council has bought some lemons in its time (apparently it hasn't done enough shopping in Ms. Cutler's corner grocery, though), but on the whole it is an enormously effective and beneficial body, which in well under twenty years probably has advanced Canadian culture by half a century. That its members are dedicated and sincere I can vouch for; I have met several of them. Last year, in fact, I had a long chat about the founding of the Council with Sir Ernest MacMillan (you *have* heard of him, haven't you, Mae? Former conductor of the Toronto Symphony Orchestra? Former Dean of Music at the

University of Toronto and former Principal of the Royal Conservatory of Music? Former conductor of the Mendelssohn Choir and concert organist? Researcher into Canadian Indian music - via canoe in northern B.C. nearly fifty years ago - and orchestrator of that music? Composer? Fairly decent credentials, those, wouldn't you say?); Sir Ernest helped make up the rules and sat on the first Council. Or did he merely lie to me about the work of the Council, so as to hide its gross bungs from dear Mae's eagle eye?

The second thing is (and I must blow my own horn once again, here, even if it sounds a little tinny) that I think I can argue with Mae from a position of some strength, rather than squatting on a pile of sour grapes, since I have received the Indiana University Foundation Short Story Prize, the Bobbs-Merrill Novel Fellowship, was the first Canadian author to win the Houghton Mifflin Literary Fellowship (those fellows Robert Penn Warren and Philip Roth were among the duds on whom the fellowship was bestowed before my turn), have three books currently in print, have been awarded three Canada Council grants and one from the British Council, am just finishing up a new book, and on the whole find that I enjoy reading and writing and teaching, and would not care to give up any of them, though Mae Cutler damn me for daring to teach and write and criticize new books in the public prints.

Malcolm Foster,  
Accursed Department of English.





## University Council

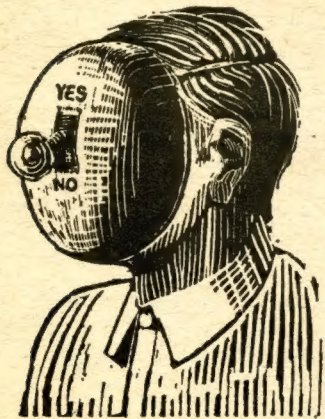
At the beginning of the meeting, the Principal announced that discussions with Loyola had resumed. He did not personally anticipate any major changes in the proposed Model for the New University.

The Council then proceeded to deal with a variety of Faculty-proposed course changes.

Next summer the International Political Science Association will be meeting at SGWU. The Political Science Department has therefore put forward a proposal for a Special Summer Institute, staffed in part by visitors to the IPSA conference.

Tentative topics are: Political Socialization of School Children; Politics in the Middle East; Revolutions and Radical Political Movements; Fundamental Problems of Social and Political Theory; Politics in Africa; Politics in Latin America; Pressure Groups, Parties and British Politics. This one-year Institute was approved by University Council.

Science Faculty Council proposed starting a major in Analytical Chemistry in answer to a growing demand and employment opportunities. The major would be based on existing courses. It was approved by University Council, subject to the availability of enough places in the specified Computer Science courses. (This year enrolment for the Bachelor of Computer Science has significantly exceeded forecast.)



Then the meeting warmed up. Science Faculty Council listed as a minor modification changing the title of the present Major in Mathematics (Optimization) to Major in Applied Mathematics (Operations Research). Dean Berczi maintained that this was a misuse of the term Operations Research. Professor Duplessis was strongly opposed to the use of the term Applied Mathematics. As a result, despite Professor's Byers' efforts, it was decided to refer the change to the University Curriculum Coordinating Committee for review, with the hope that a decision would be made in time for it to be included in the 1973-74 Announcement.

The next target was a proposal by the Faculty of Commerce that it should have another representative on the Computer Science Committee. Professor Byers complained that the committee had not yet met, and all arrangements for Computer Science were being dealt with by the Faculty of Engineering. He could see no point in adding new people to a non-existent committee. Professor Lindsay said that the committee would hold its first meeting on November 10, when the new department head had come on campus. Dean Campbell put forward an amendment to the Commerce motion, asking for an additional Arts representative too. And Professor Byers seemed to think there should be one more from Science. Finally, the Council voted against — by majority — both the amendment and the original motion.

There was also a lengthy discussion of the new version of the conditions governing The Board of Governors Medals for Creative Work, which will replace The Board of Governors Medal for Creative Expression. When this matter was discussed at the last University Council meeting, it was decided that a medal for science or technology should be added to the four new medals for visual arts; literary arts; auditory arts; and performing arts. Professor Lindsay proposed that there should be actually two more medals: one for Science and one for Technology. Dr. O'Brien suggested that Council was getting far away from the original purpose of the awards. One might as well add the Social Sciences specifically and Commerce. Professor Lindsay said that it was the title that bothered him, and Council finally approved the proposal with the addition of "In the Arts" to the title, deleting therefore the fifth medal.

These awards will be open to all full-time and part-time undergraduate students. Each award will be handled by a three-man jury "with expertise in the appropriate field".

## Poetry lives!

For the seventh successive season poetry is alive and well at SGWU.

Free readings start this Friday with Governor General's Award winner Michael Ondaatje in the mezzanine art gallery at 9 p.m.

Coming in later will be Mac Hammond (December 1), Tom Marshall (January 19), Dennis Lee (February 16) and Michael Benedikt (March 16).

English profs Howard Fink and Stan Hoffman are founding fathers (with former colleague Roy Kiyooka). They aim for a balanced diet between Canadian and non-Canadian poets. Funding is from Canada Council (for Canadian content) and the Dean of Arts.

The series, first of its kind in eastern Canada, has brought Allen Ginsberg, Robert Duncan, Gary Snyder, Robert Creeley, Kenneth Koch, Frank Scott, Earl Birney and Margaret Atwood to Sir George; Pulitzer Prize winner James Wright came to read a couple of years ago and stayed to teach a summer session.



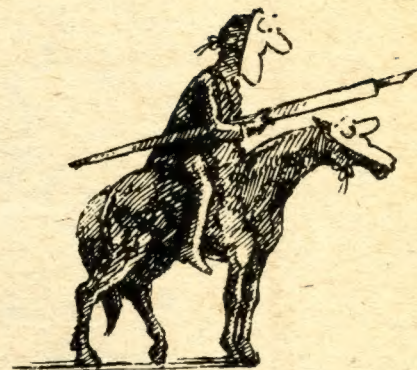
Attendance averages 150 (largely local students and younger Montreal poets); a star like Ginsberg draws 1200, and 600 came to hear Gary Snyder. Montreal does not have a very lively poetry scene, Fink and Hoffman say. They are pleased that the Sir George effort has given impetus to other readings.

How might the situation be improved? "I would love to have the readings in a bar," says Stan Hoffman looking back to his Chicago days at Jimmy's Woodlawn Tap, "but the Canada Council probably wouldn't go for that." For the moment then, the Hall Building art gallery provides the cosiest poetry in town.

## Pen penpal

Roy Ford, number 7412 of the Archambault Institution, a federal penitentiary in St. Anne des Plaines, would like to hear from people at Sir George, particularly those with interests in criminology, and sociology generally.

As associate editor of the penitentiary paper, he's received a number of requests from fellow interns for penpals.



Those interested should be in touch with Roy Ford (no. 7412), Archambault Institution, Box 121, Terrebonne, Quebec.

## Arts Open House

CEGEP students and the general public will get an inside look at what university is all about this Friday at SGWU's Arts Open House.

All Arts departments are participating, showing the best they have to offer in the form of debates, displays and diverse entertainments (everything from addicted rats to how to build musical instruments from everyday materials).

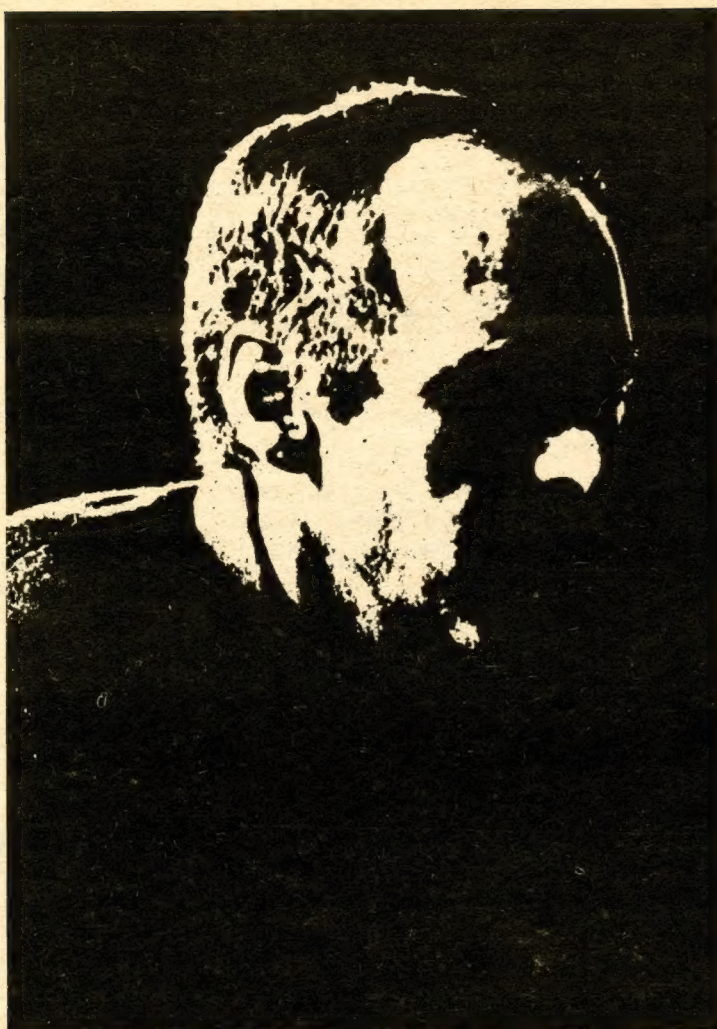
Some highlights:

- a panel discussion on "The Quality of Life" in ecological, economic and human terms, with profs Fred Knelman (humanities of science), Michel Despland (religion), Paul Hohenberg and Arthur Lerner (economics); 3 p.m. in H-435.
- free performance of the student production "Sleeping Beauty" for visitors and invited elementary school kids; 3:30 - 4:30 p.m. in the D.B. Clarke theatre.
- political scientists discuss the Canadian and U.S. vote (4:30 p.m. in H-635); historians ask "Is there any such thing as Marxist history?" (2:30 p.m. in H-420).
- psychologists show how the brain works and introduce their nameless self-stimulating rat used in addiction research (mezzanine, noon to 5 p.m.); a model class-room set-up for early childhood education can be seen in H-415.
- philosophers will operate out of the newly designed Plato's cave, while geography offers a whole earth approach to topological transformation.
- Dr. Music free sets at 7 and 9 p.m. in H-110.
- LAST MINUTE FLASH: debut of the SGWU Chamber Ensemble - Montreal Symphony Orchestra members performing in the art gallery 3:30 to 5 p.m.





"An eye-spinning shocker that massages the heart while icing down the spine" burbled Time about "Isabel". Paul Almond tells all on Thursday, Nov. 9.



# SGWU THIS WEEK

Photos and notices of coming events should be in by Wednesday noon for Thursday publication (basement, 2145 Mackay) or call Maryse Perraud, 879-2823.

## thursday 2

CANADIAN STUDIES: NFB series "Struggle for a Border" with "Canada and the American Revolution (1763-1783)" at 5 p.m. in H-435.

CONSERVATORY OF CINEMATOGRAPHIC ART: "Double Suicide" (Masahiro Shinoda, 1969) with Shima Twashita and Hosei Komatsu at 7 p.m. (Japanese with Engl. subt.); "How Green Was my Valley" (John Ford, 1941) with Walter Pidgeon, Maureen O'Hara and Barry Fitzgerald at 9 p.m. in H-110; 50¢ students, 75¢ non-students.

THEATRE ARTS: Children's theatre with "Sleeping Beauty" by Chris Wiggins at 2 p.m. in D.B. Clarke Theatre; free.

KARMA COFFEE HOUSE: Dave Bradstreet at 1476 Crescent St., 9 p.m.

HILLEL: Israeli films (Jewish content) at 8:30 p.m. in H-635; free.

DAY STUDENTS' ASSOCIATION: First transcendental exposition at 2 p.m. in H-110; free rock opera.

CHAPLAINS' OFFICE: Rev. David Duplessis speaks on "Charisma Movement in the Church Today" at 3 p.m. in H-920.

WEISSMAN GALLERY & GALLERY I: Faculty show, until Nov. 7.

ALUMNI ART GALLERY: Photo Montreal at 1476 Crescent St. until Nov. 8.

## friday 3

ARTS OPEN HOUSE: Full house extravaganza (see page 3)

ARTS FACULTY COUNCIL: Meeting at 2 p.m. in H-769.

POETRY 7: Michael Ondaatje reads in the art gallery at 9 p.m.; free.

THEATRE ARTS: Children's theatre with "Sleeping Beauty" by Chris Wiggins at 3:30 p.m. in D.B. Clarke Theatre; free.

KARMA COFFEE HOUSE: See Thursday.

UKRAINIAN CLUB: Meeting at 6 p.m. in H-619.

## saturday 4

THEATRE ARTS: Children's theatre with "Sleeping Beau-

ty" by Chris Wiggins at 2 and 7 p.m. in D.B. Clarke Theatre; free.

KARMA COFFEE HOUSE: See Thursday.

## tuesday 7

GEORGIAN CHRISTIAN FELLOWSHIP: Bible study at 4 p.m. in room 303, 2050 Mackay.

GEORGIAN FILM SOCIETY: "King of Hearts" (Phillippe de Broca) with Geneviève Bujold and Alan Bates at 2 p.m. in H-110; free.

## thursday 9

CANADIAN STUDIES: NFB series "Struggle for a Border" with "The War of 1812 (1783-1818)" at 5 p.m. in H-435.

BOARD OF GOVERNORS: Meeting at 1 p.m. in H-769.

KARMA COFFEE HOUSE: Thom Roberts at 1476 Crescent St., 9 p.m.

WEISSMAN GALLERY: Charles Gagnon exhibition until Nov. 28.

CINEMA: Paul Almond shows his "Isabel" and talks to film history class 2:45 - 5:45 p.m. in H-110; free for all.

RELIGION SOCIETY: Eli Wiesel speaks for the 20th anniversary of the execution of Yiddish writers in the Soviet Union at 8 p.m. in H-110.

## friday 10

COMMERCE OPEN HOUSE: Details to come.

COMMERCE FACULTY COUNCIL: Meeting at 9:30 a.m. in H-769.

SCIENCE FACULTY COUNCIL: Meeting at 2 p.m. in H-769.

KARMA COFFEE HOUSE: See Thursday.

CONSERVATORY OF CINEMATOGRAPHIC ART: "Le Viol d'une Jeune Fille Douce" (Gilles Carle, 1968) with Julie Lachapelle, Katherine Mousseau and Daniel Pilon at 7 p.m. (Engl. subt.); "I, Claudius, the Epic that Never Was" (B. Duncalf, 1937) with Charles Laughton, Merle Oberon, Flora

Robson and Emlyn Williams at 9 p.m. in H-110; 50¢ students, 75¢ non-students.

GEORGIAN MARKETING SOCIETY: Seminar on physical distribution and its effects on the marketing mix, 1:45 - 3:15 p.m. in H-420.

## saturday 11

CONSERVATORY OF CINEMATOGRAPHIC ART: "Cleopatra" (Joseph L. Mankiewicz, 1963) with Elizabeth Taylor, Richard Burton and Rex Harrison at 8 p.m. in H-110; 50¢ students, 75¢ non-students.

KARMA COFFEE HOUSE: See Thursday.

## sunday 12

CONSERVATORY OF CINEMATOGRAPHIC ART: "Me and my Brother" (Robert Frank, 1968) with Allen Ginsberg at 5 p.m.; "Raven's End" (Bo Widerberg, 1963) with Thommy Berggren and May Storm at 7 p.m. (Swedish with Engl. subt.); "Lion's Love" (Agnes Varda, 1969) with Viva, Jerome Ragni, James Rado and Eddie Constantine at 9 p.m. in H-110; 50¢ students, 75¢ non-students.

## ISSUES & EVENTS

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